

Did you encounter any major issues?

The biggest challenge was our schedule. We had six days to shoot which, for a traditional 60-second commercial, is quite comfortable, but for a seven-minute piece, it is very short. Especially as we had to create some spectacular sequences set in different time periods. These were the kind of sequences - like the First World War, for instance, or the chariot race scene in the Roman arena - that usually require days, sometimes even weeks of shooting. As an example, the opening sequence was shot in just one afternoon! I have to thank my team for helping me achieve so much in such a short time. The fact that the weather was so fantastic was definitely a huge help too.

What's your favourite moment in the film?

I think it might be the ending. It was such an emotionally charged moment: the couple are saying goodbye, they're seeing each other for the last time before the young man goes off to war and I really wanted to capture their emotion, show how fragile they were in that moment.

We had also a lot of extras on set for this scene and only a few moments when natural light was just beautiful, so not a lot of time to shoot. Our two leads, Lucile Krier and Arthur Choynet, had to be really focused, as this kind of emotion is not automatic. And they managed it! I felt that everybody's energies aligned for that scene. It made me very happy.

